

FACULTY OF MUSIC UNIVERSITY OF TORONTO

*Opera Division*  
*presents*

# *Opera Excerpts*

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MacMILLAN THEATRE

FRIDAY, NOVEMBER 21, 1986

SATURDAY, NOVEMBER 22, 1986

8:00 pm

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## PROGRAMME

**Così fan tutte**

**WOLFGANG AMADEUS MOZART**  
(1756-1791)

### **Act II Finale (in Italian)**

#### **November 21**

Fiordiligi  
Dorabella  
Ferrando  
Guglielmo  
Don Alfonso  
Despina

Janet Harach  
Anne Demougin  
John Krier  
Robert Urgan  
Regan Grant  
Jane Leibel

#### **November 22**

Anitasha Pakalniskis  
Monica Zerbe  
Ronald Greydanus  
Richard Theiss  
Robert Milne  
Alison Pybus

*JOHN GREER, Musical Director*  
*CONSTANCE FISHER, Stage Director*  
*MICHAEL EVANS, Pianist*

**The Rake's Progress**

**IGOR STRAVINSKY**  
(1882-1971)

### **Act II Scenes 2 and 3**

#### **November 21**

Anne Trulove  
Tom Rakewell  
Baba the Turk  
Nick Shadow

Jo-Anne Bergeron  
Geoffrey Butler  
Lisa Gaasenbeek  
Richard Theiss

#### **November 22**

Adrianne Pieczonka  
Nicolas Groenewegen  
Anne Demougin  
Mark Wilson

*JOHN GREER, Musical Director*  
*CONSTANCE FISHER, Stage Director*  
*STEPHEN RALLS, Pianist*

**\* \* INTERMISSION \* \***

**Carmen**

**GEORGES BIZET**  
(1838-1875)

### **Act II Quintet (in French)**

#### **November 21**

Carmen  
Frasquita  
Mercédès

Monica Zerbe  
Adrianne Pieczonka  
Lisa Gaasenbeek

#### **November 22**

Nina Lorcini  
Suzanne Kompass  
Norine Burgess

E1 Remendado  
Le Dancaïre

Nicolas Groenewegen  
Richard Szuba

Kenneth Beal  
Robert Longo

*MICHAEL EVANS, Musical Director*  
*MICHAEL ALBANO, Stage Director*  
*STEPHEN RALLS, Pianist*

**Thaïs**

**JULES MASSENET**  
(1842-1912)

**Final Scene (in French)**

**November 21**

**November 22**

Thaïs  
Athanaël  
Albine

Suzanne Kompass  
Robert Ursan  
Nina Lorcini

Jane Leibel  
Mark Wilson  
Lisa Gaasenbeek

*JOHN GREER, Musical Director and Pianist*  
*MICHAEL ALBANO, Stage Director*

**Don Pasquale**

**GAETANO DONIZETTI**  
(1797-1848)

**Act III (in English)**

**November 21**

**November 22**

Don Pasquale  
Norina  
Ernesto  
Dr. Malatesta

Robert Milne  
Karen Davis  
Kenneth Beal  
Robert Longo

Regan Grant  
Sherri Curtis  
John Krier  
Robert Ursan

*Jack Bakker, Bill Katsioutas, Guitar*  
*Paul Ormandy, Tambourine*  
*MICHAEL EVANS, Musical Director*  
*MICHAEL ALBANO, Stage Director*  
*STEPHEN RALLS, Pianist*

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*KERRY STRATTON, Assistant Conductor*

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**CHORUS**

Margaret Ball, Marianne Bendig, Louis Boyden, Russell Braun  
Jackie Chambers, Torin Chiles, Norma Churchill, Louise Drapeau  
Rayanne Dupuis, Leslie Fagan, Lesley Findlay, Martin Good  
Mary Hahn, Avril Helbig, Catherine Janus, Francis Pappas  
Laura Schatz, Sandra Schwartz, Katherine Twaddle, Monica Whicher

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## NOTES

### **Così fan tutte**

**WOLFGANG AMADEUS MOZART**

It is said that da Ponte based his libretto for **Così fan tutte** (also called **The School for Lovers**) on a real-life incident which had once been the talk of Vienna. Two young officers (Ferrando and Guglielmo), confident of the constancy of the sisters to whom they are engaged (Dorabella and Fiordiligi), enter a bet with an older bachelor friend (Don Alfonso), a wily philosopher who maintains that a woman's fidelity is not quite the sturdy fortress they imagine it to be. Don Alfonso, with the help of Despina, the sisters' maid, introduces them to two "Albanians" - the disguised Ferrando and Guglielmo. The soldiers so successfully court each other's fiancées that, by the finale of Act II, a double wedding is in progress. After being wished health, happiness and many children by their servants, the two sisters and Ferrando join in a lyrical toast to the future while Guglielmo wishes angrily to himself that the wine would turn to poison in the mouths of the unfaithful women. Alfonso introduces the "notary" - Despina in disguise - and the girls impatiently sign the marriage contract. A military chorus interrupts the proceedings and Don Alfonso, in feigned frenzy, announces the unexpected return of Ferrando and Guglielmo. In a panic the "Albanians" are bundled out - presently to reappear in their soldier's uniforms to confront the near hysterical Fiordiligi and Dorabella. When Despina is unmasked and the marriage contract slyly revealed by Don Alfonso the two soldiers curse the unfaithful sisters. Begging forgiveness, the sisters turn on Don Alfonso, blaming him for their misery and demanding an explanation. The mystery is solved when the soldiers reveal themselves as the hidden "Albanians" and return the lockets which they had wooed from the ladies. Despina, who had also been deceived by Alfonso regarding the identity of the "Albanians," is placated with gold coins. Don Alfonso urges the lovers to laugh with him about their recent follies and the opera concludes with an axiom to the audience: "Fortunate is the man who, led by reason, can turn any circumstance to his own advantage - tears to laughter - and the torments of life to a heavenly calm."

### **The Rake's Progress**

**IGOR STRAVINSKY**

As part of his plan to bring about the downfall of Tom Rakewell, his sinister servant Nick Shadow has persuaded him to marry



the wonder of the age, the bearded lady, Baba the Turk. As scene 2 opens Anne Trulove, deserted by Tom, has followed him to London. Arriving at his supposed dwelling she finally finds the courage to knock at his door when a strange entourage arrives. It is Tom with his veiled bride, impatient to enter her new home. The heart-broken Anne runs away - while a triumphant Baba reveals her attributes to the insistent crowd. Scene 3 opens with Baba and Tom at breakfast surrounded by some of the bizarre paraphernalia collected on her travels. Baba's incessant chattering drives Tom to distraction. She turns on him in a furious rage, taunts him with his love for Anne Trulove, whom, she says he will now never be able to marry. Tom brings the argument to an unusual close and falls asleep.

Nick Shadow enters with a mysterious machine which appears to manufacture bread. Tom wakes and describes a dream he has had of a wonderful machine which turns stones into bread. On catching sight of Nick's machine, Tom is transported with enthusiasm for his new scheme to feed the world's hungry. Nick comments sardonically of his own success in leading his master one more step on the road to ruin.

### **Carmen**

**GEORGES BIZET**

At the disreputable inn of Lillas Pastia, Carmen and her gypsy companions, Frasquita and Mercédès, have been entertaining the customers of the evening. When all have left, two smugglers, Remendado and Dancaïre, inform the women that a new illegal enterprise is underway and, as usual, feminine guile and assistance are necessary for success. Carmen's revelation that she has fallen in love and will not be able to take part in the expedition causes great mirth. She is, however, adamant and the smugglers are unable to enlist her support.

### **Thaïs**

**JULES MASSENET**

The action of **Thaïs** takes place at the end of the fourth century in and near Alexandria. A sensation has been caused in the great city by the presence of a ravishing courtesan, Thaïs, and a young Cebonite monk, Athanaël, who is obsessed by a desire to bring about her conversion.

At their first meeting, Thaïs and Athanaël make strong impressions upon each other. Although she initially rejects his suggestions of a pure and religious existence, Thaïs eventually yields to his doctrine and enters a convent to atone for her previous dissolute life. Ironically, Athanaël, who has since become obsessed by her physical beauty, visits the convent in the hope of taking Thaïs away with him.

A prioress informs Athanaël that Thaïs is dying by a self-imposed penance of starvation. When Thaïs is brought to him, clothed as a novice, she expresses gratitude for her spiritual redemption and, oblivious to his protestations of love, dies in his arms.

### **Don Pasquale**

**GAETANO DONIZETTI**

The miserly old bachelor, Don Pasquale, has married a young girl in order to disinherit his nephew Ernesto. But the marriage is a hoax and the girl a fraud. Pretending to be "Sophronia," Dr. Malatesta's sister, she is in fact Norina, Ernesto's beloved.

As Act III begins, Pasquale's servants are getting Norina ready to go to the theatre. She has spent a fortune on this outing and when Pasquale protests she slaps him. This shocks Pasquale deeply and Norina begins to regret the part she is playing.

Pasquale find a note implying that Norina will meet her lover in the garden that evening. Malatesta encourages Pasquale to observe the meeting. Ernesto and some villagers serenade Norina. She goes into the garden and a tender scene ensues. Don Pasquale orders Norina off the premises, but Dr. Malatesta adroitly turns the tables on him. Eventually, the whole trick is explained to him and it is left to Norina, happily united with Ernesto, to point the moral.

"Whoever marries in old age is weak in the head.  
Wedding bells signal quantities of trouble and grief."

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*The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz, and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.*

*Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are welcome, and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.*

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#### UPCOMING EVENTS AT THE FACULTY OF MUSIC

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| November 23 | <b>FACULTY RECITAL SERIES</b><br>William Aide, piano with the Orford String Quartet<br><b>SHOSTAKOVICH</b> Quintet in G minor, Op. 57<br><b>CHOPIN</b> Sonata in B minor, Op. 58<br><b>LISZT</b> Sonata in B minor<br>Walter Hall 3:00 pm \$10/\$6 students, seniors<br>Subscription series: \$25/\$13 students, seniors |
| November 26 | <b>UNIVERSITY OF TORONTO GUITAR ENSEMBLE</b><br>Eli Kassner, director; Bryan Martin, conductor<br>Works by RAVEL, VIVALDI, VILLA-LOBOS, BACH,<br>PRAETORIUS, MOZART, CORELLI and STEPHEN DODGSON<br>Walter Hall 8:00 pm \$3 General Admission  |
| November 27 | <b>THURSDAY NOON SERIES RECITAL</b><br>Music by student composers<br>Walter Hall 12:10 pm FREE   |
| November 28 | <b>UNIVERSITY OF TORONTO CONCERT CHOIR</b><br>Robert Cooper, conductor<br>Works by BYRD, ROSSINI, BRITTEN, J.S. BACH, and<br>POULENC<br>Walter Hall 8:00 pm \$3 General Admission  |
| November 29 | <b>UNIVERSITY OF TORONTO JAZZ ENSEMBLE</b><br>Phil Nimmons, director<br>An evening of big band sounds<br>MacMillan Theatre 8:00pm \$5/\$3 students, seniors  |



## PRODUCTION STAFF

*Technical Director/Lighting Designer*

*Assistant to the Technical Director*

*Stage Manager*

*Assistant Stage Manager (Apprentice)*

*Carpenters*

*Technical Assistants*

*Crew Chief*

*Scenic Artist*

*Board Operator*

*Wardrobe Co-ordinator*

*Seamstress*

*Production Assistant*

*Make-up Supervisor*

*Assisted by*

*Wig Mistress*

*Assisted by*

*Fred Perruzza*

*David Macdonell*

*Susan Monis\**

*Tom Gardner*

*Michael Switzer*

*Brent Oakley*

*Daniel Brown*

*Jan Gryger*

*Michael Shaw*

*David Macdonell*

*Denise Lisson*

*Howard Thornley*

*Derek Baskerville*

*Kelly Sullivan*

*Roman Hurko*

*Jack Medhurst*

*Jeanne Armstrong*

*Tracey Moxon*

*Leslie Whittaker*

*Fina Khan*

*Mary-Jo Carter*

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\* By permission of Canadian Actors Equity Association

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## UPCOMING OPERA DIVISION EVENTS

**Double Bill:**

**Angélique (JACQUES IBERT) and L'Oca del Cairo (W.A. MOZART)**

**March 6, 7, 13 & 14, 1987**

**Opera Excerpts:**

**April 30, May 1 & 2, 1987**

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